



CATALOGUE *of* PICTURES
by
HOWARD PYLE

Wilmington Society *of the* Fine Arts

Catalogue of Pictures

by

Howard Pyle

A TRIBUTE TO HOWARD PYLE

Howard Pyle was distinguished by marked individual peculiarities from all the other artists of his time. Indeed, for any so peculiar type of genius we must revert to William Blake. Pyle was most like Blake in this—that in the representation of life and things he caught native aspects and meanings. He had no interest in the institutional fabric of our civilization, or of any other. Of Quaker parentage and an enthusiastic disciple of Swedenborg, it was natural that he should listen to the inner voice and reject the traditions of men and the authority of the schools—also that he should seek the inward and spiritual meanings of all things. Yet, without being at all picaresque, he often chose to portray the elemental passions of our human nature.

Pyle * * * was first of all and always an illustrator. Because he was transcendently that, he was something more than that, especially in his sense and handling of color and in the spirit which animated and informed his creations. He never failed to give his meaning in the picture itself, whether illustration or mural painting; but he delighted in correlating his meanings by means of the written story, which was always virile, significant, and charmingly antique and idiomatic.

His work as author and artist was, for us all, and a good part of it especially for the youth, a fresh revival of the Romantic. But, though it occupied the field of wonder, it had no Rosetti-like transfiguration and exaltation, no vagueness. Without any loss of the wonder, his meanings were plain. We shall not see his like again.

H. M. Alden

From Harper's Magazine, 1912

BIOGRAPHICAL

Howard Pyle was born in Wilmington, March 5th, 1853. He died in Florence, November 9th, 1911.

His art education was acquired in Philadelphia and New York, and at an early age he became a regular contributor to Harper's Weekly. Although his illustrations have appeared in every important American Magazine, he remained throughout his career, chiefly identified with the Harper periodicals.

In addition to his illustrative work a number of mural decorations stand to his credit, some allegorical, others historical in nature. Most of these are privately owned. There are however, notable examples of his historical decorations in the Hudson County Court House, N. Y., the Essex County Court House, N. J., and at the State Capitol, St. Paul, Minn.

Howard Pyle's reputation as a writer is quite as assured as his reputation as a painter. He was the author and illustrator of *The Merry Adventures of Robin Hood*, 1883; *Pepper and Salt*, 1885; *Within the Capes*, 1885; *The Wonder Clock*, 1888; *The Rose of Paradise*, 1888; *Otto of the Silver Hand*, 1888; *Men of Iron*, 1892; *A Modern Aladdin*, 1892; *Jack Ballister's Fortunes*, 1895; *The Garden Behind the Moon*, 1895; *Twilight Land*, 1895; *Rejected of Men*, 1903; *The Story of King Arthur and His Knights*, 1903; *The Story of the Champions of the Round Table*, 1905; *The Story of Sir Launcelot and His Companions*, 1907; *The Story of the Grail and The Passing of Arthur*, 1910, and of many shorter magazine articles and stories.

Howard Pyle possessed an exhaustive knowledge of the life of the age he pictured, a knowledge the result of personal research and years of study. Quite apart from the many other artists who have attempted to reconstruct in picture the life of a time in which they did not live, he stands a unique and distinguished figure, the only realist.

In 1894 he became Director of Illustration at the Drexel Institute, Philadelphia, and shortly afterwards opened summer classes for his pupils at Chadd's Ford, Pa. In 1900 he built a school beside his own studio in Wilmington and started the Howard Pyle School of Art, with classes limited to twelve pupils, although a greater number were admitted to the composition lectures. To these classes there was no tuition charge.

He was a member of the National Institute of Arts and Letters, the American Federation of Arts, the Society of Illustrators, the Century Association, The Salmagundi and Franklin Inn Clubs, A. N. A., 1905 and N. A., 1907.

Clifford W. Ashley

A List

of those individuals who contributed to the original fund for the purchase and endowment of the Collection of Pictures by Howard Pyle, and who, in order to further the interests of Art in Delaware, formed the Wilmington Society of the Fine Arts in the year 1912.

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GIFTS AND PURCHASES

After the death of Howard Pyle, a memorial exhibition of his work was held at Wilmington, in March, 1912. At the same time a spontaneous movement was started to acquire a public collection of his pictures. About eighty paintings and pen drawings were purchased by general subscription, and The Wilmington Society of the Fine Arts was founded and empowered to act as custodian.

In 1915, 69 black and white illustrations were purchased from Charles Scribners' Sons, and added to this nucleus.

In 1919, 50 pen drawings were secured through the kind offices of Mr. Willard S. Morse.

In 1920, 11 vignettes and pen drawings were purchased from Mrs. Howard Pyle.

In 1920, Mrs. Howard Pyle donated the original pen drawing frontispiece, "King Arthur of Britain" from "The Story of King Arthur and His Knights"—Scribners', 1903.

In 1923, upon the completion of the Wilmington Society of the Fine Arts' Gallery in the Wilmington Institute Free Library Building, Mrs. Charles Copeland, President of the Society, presented and installed the mural decorations "The Genus of Art", by Howard Pyle, which were removed from the original setting in his house, and placed in a similar room reproduced for their reception.

Mrs. Howard Pyle donated at this time, the easel, palette, stool and costume chest, which were utilized in furnishing the room.

In 1923, Mr. Willard S. Morse gave to the society his collection of approximately two hundred drawings and paintings, including many early examples of the work of Howard Pyle, and also donated a complete set of autographed first editions of Howard Pyle's writings, and a complete set of reproductions of all his book and magazine illustrations.

In 1925 Mr. Morse donated a series of sketch books covering a period of thirty-five years and containing the initial embodiment of most of Howard Pyle's pictorial work. Many of the sketches have been identified and mounted beside reproductions of the finished pictures. Cases have been built for the display of these sketches.

ADDITIONAL ACQUISITIONS

By the will of Dr. Joseph Pyle the Wilmington Society of the Fine Arts acquired in 1919 two etchings and a pen drawing by the late Robert Shaw of Wilmington, and a portrait of George Washington attributed to Rembrandt Peale.

The following paintings have been acquired by purchase from the Society's annual exhibitions:

1920 Little Girl of the Southwest *by Robert Henri*

1920 The Old Saw Mill *by Chauncey F. Ryder.*

1920 A Sailor's Fantasy *by N. C. Wyeth.*

1921 Girl Combing Her Hair *by William M. Paxton.*

1921 Flowers and Old China *by Herbert D. Stitt.*

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Mr. Willard S. Morse, assisted by Miss Gertrude Brinckle, has compiled a chronological list of the work of Howard Pyle, and this list was published by the Society in 1920 under the title, "Howard Pyle, a Record of His Illustrations and Writings."

This chronological list was used as a basis for the present catalogue.

The items were numbered consecutively 1 to 3330 and each exhibit of the Society's collection bears its corresponding number, which indicates its relative position in the sequence of Howard Pyle's work.

Catalogue of Pictures

by

Howard Pyle

IN THE PERMANENT COLLECTION OF THE
WILMINGTON SOCIETY OF THE FINE ARTS



PUBLIC LIBRARY BUILDING
WILMINGTON - DELAWARE

Pictures by Howard Pyle

22. Heading and Title, from THE CONSTITUTION'S LAST FIGHT, by *J. J. Roche*,—Century, Sept. 1895.
Pen and Ink
(Willard S. Morse Collection)
69. LOOT, from POISONED ICE, by "*Q*", Collier's Dec. 10, 1898.
"On the edge of the ring, guarded, stood Brother Bartolome and the Carmelite".
Oil, Two Colors
71. THE SPIES, from THE PRICE OF BLOOD, by *Howard Pyle*,
"Upon the last stage of the Journey, they stopped for Dinner at a Tavern".
Oil, Two Colors
86. THE FLYING DUTCHMAN, No text, Collier's Dec. 17, 1898.
Oil, Two Colors
96. THE BURNING SHIP, No text, Collier's, Dec. 10, 1904.
Black and White, Oil
211. UNCLE SAM, from THE OLD NATIONAL PIKE, by *W. H. Rideing*, Harper's, Nov. 1879.
Pencil Drawing
(Willard S. Morse Collection)
285. JACQUES CARTIER SETTING UP A CROSS AT GASPE, from THE FRENCH VOYAGEURS, by *Thomas Wentworth Higginson*.—Harper's, March, 1883.
Gouache
(Willard S. Morse Collection.)
309. AT MRS. WASHINGTON'S RECEPTION, from OUR COUNTRY'S CRADLE, by *Thomas Wentworth Higginson*.—Harper's, Feb. 1884.
Pen and Ink
345. THE SACKING OF PANAMA, from BUCCANEERS AND MAROONERS OF THE SPANISH MAIN, by *Howard Pyle*.—Harper's, August, 1887.
Gouache
(Willard S. Morse Collection.)

356. THE INAUGURATION, from WASHINGTON'S INAUGURATION, by *John Bach McMaster*.—Harper's, 1889.
Black and White Oil
443. TURPIN AND KING, from CHAPBOOK HEROES, by *Howard Pyle*.—Harper's, June, 1890.
Black and White Oil
448. THE QUAKER LADY. Headpiece, from THE QUAKER LADY, by *S. Weir Mitchell*.—Harper's, Nov. 1890.
(Willard S. Morse Collection.)
- A series of four paintings and four illustrated texts for
BY LAND AND SEA, by *Howard Pyle*.—Published in
Harper's, Dec. 1895:—
684. IN THE WOOD-CARVER'S SHOP.
Oil, Black and White with Red
- 685, 686, 687. Marginal Illustrations. Page 1.
Pen and Ink
688. A SAILOR'S SWEETHEART. *
Oil, Black and White with Red
- 689, 690, 691. Marginal Illustrations. Page 2.
Pen and Ink
692. THE SAILOR'S WEDDING.
Oil, Black and White with Red
- 693, 694, 695. Marginal Illustrations. Page 3.
Pen and Ink
696. A WRECK FROM THE SEA.
Oil, Black and White with Red
- 697, 698, 699. Marginal Illustrations. Page 4.
Pen and Ink
780. Headpiece, from LOVE AND DEATH, by *Howard Pyle*.—
Harper's, March, 1897.
Pen and Ink
(Willard S. Morse Collection.)
781. Tailpiece for same.
Pen and Ink
(Willard S. Morse Collection.)
840. Headpiece, from THE YELLOW OF THE LEAF, by
Bliss Carman.—Harper's, Dec. 1900.
Pen and Ink
- Series of six pictures for THE PILGRIMAGE OF
TRUTH, by *Eric Bogh*.—Harper's, Dec. 1900:—
845. TRUTH LEAVES THE FAIRIES' WONDERLAND.
Oil on Mahogany Panel

846. TRUTH BEFORE THE KING.
Oil on Mahogany Panel
847. TRUTH IN THE TEMPLE.
Oil on Mahogany Panel
848. TRUTH BEFORE THE SEER.
Oil on Mahogany Panel
849. TRUTH WENT ON HER WAY ALONE.
Oil on Mahogany Panel
850. TRUTH IN THE FOOL'S LODGE.
Oil on Mahogany Panel
896. THE FISHING OF THOR AND HYMIR, from NORTH
FOLK LEGENDS OF THE SEA, by *Howard Pyle*.—
Harper's, Jan. 1902.
Water Color
915. KIDD ON THE DECK OF THE "ADVENTURE"
GALLEY, from THE TRUE CAPTAIN KIDD,
by *John D. Champlin, Jr.*, —Harper's, Dec. 1902.
Crayon (Color)
925. THE GRASSHOPPER AND THE ANT, "At the Gate
of the Castle " from PEIRE VIDAL, TROUBADOUR, by
Olivia Howard Dunbar, Harper's, Dec. 1903.
Oil
929. THE ARTIST, "This last picture", from THE STAIR-
WAY OF HONOR, by *Maud Stepney Rawson*, —Harper's,
Jan. 1904.
Oil
960. LA SALLE AND LOUIS XIV, from THE GREAT
LA SALLE, by *Henry Loomis Nelson*, Harper's, Feb. 1905.
"LaSalle petitions the King for permission to explore the
Mississippi."
Oil
962. ARMED PEACE from SPECIAL MESSENGER, by
Robert W. Chambers.—Harper's Feb. 1905.
"Are you ever lonely here?" he enquired."
Oil, Two Colors
967. THE SUICIDE, from CARLOTTA, by *Justus Miles
Forman*.—Harper's, May 1905.
"Crown Prince Karl, dead by his own hand."
Oil, Two Colors
- Four Illustrations from THE FATE OF A TREASURE
TOWN, by *Howard Pyle*.—Harper's, Dec. 1905:—
982. THE BUCCANEERS.
"The buccaneer was a picturesque fellow."
Oil

983. AN ATTACK ON A GALLEON. Oil
984. SO THE TREASURE WAS DIVIDED. Oil
985. THE SACK OF CARTHAGENA.
"Extorting tribute from the citizens." Oil
997. THE DIPLOMATS from IN THE SECOND APRIL,
by James Branch Cabell.—Harper's, April, 1907.
"Who is the lucky miss, my little villain?" Oil
998. THE FIGHT IN THE FOREST from IN THE SECOND
APRIL, *by James Branch Cabell.*—Harper's, April, 1907.
"The duel between John Blumer and Cazaio." Oil
1001. THE FAIR SUPPLIANT, from THE NOBLE FAMILY
OF BEAUPERTUYS, *by Stephen F. Whitman.*—Harper's,
July, 1907.
"The king glared down upon her." Oil
1002. THE FIGHT FOR THE LADY, from THE NOBLE
FAMILY OF BEAUPERTUYS, *by Stephen F. Whitman.*—
Harper's, July, 1907. Oil
1003. THE LADY WITH THE SILVER VEIL, from THE
RUBY OF KISHMOOR, *by Howard Pyle.*—Harper's,
August, 1907.
"I am the daughter of that unfortunate Captain Keitt." Oil
1029. FLEUR DE LIS, from THE RAT TRAP, *by James Branch
Cabell.*—Harper's, Dec. 1907.
"Meregreth, daughter of Philippe the Bold." Oil
1032. THE TORY, from A SIGN FROM HEAVEN, *by Basil
King.*—Harper's, Jan. 1908.
"Take care, my friend, take care." Oil
1039. LORD OF THE EARTH, from THE SCABBARD, *by
James Branch Cabell.*—Harper's, May, 1908.
"The Coming of Lancaster." Oil
1043. THE MAGIC HARPER, from EDRIC AND SYLVAIN, *by
Brian Hooker.*—Harper's, August, 1908.
"Edric the Singer." Oil

1066. THE GUARDIAN. (Also called Winter and Summer),
from THE MYSTERIOUS CHEST, by *Howard Pyle*.
Harper's Dec. 1908.
"Old Jacob van Kleek had never favored our hero's visit."
Oil
1074. Vignette for THE MYSTERIOUS CHEST, by *Howard Pyle*.—Harper's, Dec. 1908.
"He was greatly addicted to little supper parties of his own sex".
Oil, Two Colors
1078. Vignette for THE MYSTERIOUS CHEST, by *Howard Pyle*.—Harper's, Dec. 1908.
"Our young gentleman of the law".
Oil, Two Colors
1080. Vignette for THE MYSTERIOUS CHEST, by *Howard Pyle*.—Harper's, Dec. 1908.
"If this dreadful thing is not taken away, I shall go mad".
Oil, Two Colors
1084. A SPANISH DANCER, from LOLA, by *Perceval Gibbon*.
Harper's, Jan. 1909.
"The Dancer."
Oil
1086. THE TALISMAN, from THE APPLE OF VENUS, by *Marjorie Bowen*.—Harper's, Feb. 1909.
"In place of the apple hung a little gilded skull."
Oil
1088. Illustration from THE GRAIN SHIP, by *Morgan Robertson*.
Harper's, Mar. 1909
"He watched me as a cat watches a mouse."
Oil
1089. Illustration from THE GRAIN SHIP, by *Morgan Robertson*.
Harper's, Mar. 1909.
"He lost his hold and fell, taking me with him."
Oil
1096. SPRINGTIME.—Harper's, August, 1909.
"When All the World Was Young."
No text.
Oil
1104. THE SALEM WOLF, from THE SALEM WOLF, by *Howard Pyle*.—Harper's, Dec. 1909.
"A wolf had not been seen at Salem for thirty years."
Oil, Two Colors
1112. Vignette from THE SALEM WOLF, by *Howard Pyle*.
Harper's, Dec. 1909.
"Old Patrick and Little Ichabod."
Oil, Two Colors

1115. Vignette from THE SALEM WOLF, by *Howard Pyle*.
Harper's, Dec. 1909.
"Hell hound, let go!"
Oil, Two Colors
1118. THE KING, from SWANHILD, by *Brian Hooker*.
Harper's, Jan. 1910.
"I grow old, having no son but Randver."
Oil
1128. THE BLACK NIGHT, from THE BLACK NIGHT, by
James Hopper.—Harper's, June, 1910.
"They questioned him with malevolent persistence."
Oil
1199. ILLUSTRATION, from THE BUCCANEERS, by *Howard Pyle*.—Harper's Round Table, June 29, 1897.
"He leaped to the wheel".
Pen and Ink
(Willard S. Morse Collection.)
1279. A BALLROOM ENTANGLEMENT, from "THE
STRANGE ADVENTURES OF CARL SPICH", by
Howard Pyle.—Harper's Weekly, Jan. 3, 1885.
"He stopped when he had come close to Carl".
Pen and Ink
1370. TWO OPINIONS, illustrated Verse by *Howard Pyle*.
Harper's Young People, Oct. 9, 1883.
Pen and Ink
1372. Headpiece with title, from THE REVOLT OF THE HOLI-
DAYS, by *E. I. Stevenson*, Harper's Young People, Dec. 18,
1883. .
Pen and Ink
(Willard S. Morse Collection, in portfolio)
1373. FRED, from THE REVOLT OF THE HOLIDAYS, by
E. I. Stevenson. Harper's Young People, Dec. 18, 1883.
Pen and Ink
1374. DORA-DOROTHY, from THE REVOLT OF THE
HOLIDAYS, by *E. I. Stevenson*.—Harper's Young People,
Dec. 18, 1883.
Pen and Ink
1381. ENTER NEW YEAR'S DAY, SALUTING, from THE
REVOLT OF THE HOLIDAYS, by *E. I. Stevenson*.—
Harper's Young People, Dec. 18, 1883.
Pen and Ink
1382. SANTA CLAUS, from THE REVOLT OF THE HOLI-
DAYS, by *E. I. Stevenson*, Harper's Young People, Dec.
18, 1883.
Pen and Ink
(Willard S. Morse Collection, in portfolio)

1384. THE ACCIDENT OF BIRTH. Illustrated Verse, *by Howard Pyle*.—Harper's Young People, Jan. 29, 1884.
Pen and Ink
1386. ILLUSTRATION, from FACING A GIANT, *by David Ker*.—Harper's Young People, March 11, 1884.
"I am the Grand Duke."
Pen and Ink
1387. A TALE OF A TUB. Illustrated Verse, *by Howard Pyle*.
Harper's Young People, April 8, 1884.
Pen and Ink
1388. PRIDE IN DISTRESS. Illustrated Verse, *by Howard Pyle*.—Harper's Young People, May 6, 1884.
(Willard S. Morse Collection.)
Pen and Ink
1389. MORAL BLINDNESS. Illustrated Verse *by Howard Pyle*. Harper's Young People, June 3, 1884.
Pen and Ink
1390. SERIOUS ADVICE. Illustrated Verse *by Howard Pyle*.
Harper's Young People, June 24, 1884.
Pen and Ink
1391. THREE FORTUNES. Illustrated Verse, *by Howard Pyle*. Harper's Young People, July 15, 1884.
(Willard S. Morse Collection.)
Pen and Ink
- Nine illustrations, from THE ACCOMMODATING CIRCUMSTANCE, *by Frank R. Stockton*.:—
1395. "Blow ye horn for ye ferryman."—Harper's Young People, July 15, 1884.
Pen and Ink
1396. "Ye school for men".—Harper's Young People, July 22, 1884.
Pen and Ink
1397. "Then they began to pull".—Harper's Young People, July 22, 1884.
Pen and Ink
1398. "Instantly there stood by her side a school trustee"—Harper's Young People, July 22, 1884.
Pen and Ink
(Willard S. Morse Collection.)
1399. "Fitting a long arrow to his bow, he sent it directly through the foremost horseman."—Harper's Young People, July 22, 1894.
Pen and Ink

1400. "They sat down under a tree."—Harper's Young People, July 29, 1884. Pen and Ink
(Willard S. Morse Collection).
1401. "To Zisk."—Harper's Young People, July 29th, 1884. Pen and Ink
1402. Tailpiece, "To Zisk."—Harper's Young People, July 29, 1884. Pen and Ink
(Willard S. Morse Collection.)
1404. VENTURESOME BOLDNESS, Illustrated Verse, by *Howard Pyle*.—Harper's Young People, Aug. 26, 1884. Pen and Ink
1405. YE SONG OF YE FOOLISH OLD WOMAN. Illustrated Verse, by *Howard Pyle*.—Harper's Young People, Sept. 16, 1884. Pen and Ink
(Willard S. Morse Collection.)
1406. YE SONG OF YE RAJAH AND YE FLY. Illustrated Verse, by *Howard Pyle*.—Harper's Young People, Oct. 21, 1884. Pen and Ink
(Willard S. Morse Collection.)
1407. YE TWO WISHES. Illustrated Verse, by *Howard Pyle*. Harper's Young People, Nov. 4, 1884. Pen and Ink
1408. SUPERFICIAL CULTURE. Illustrated Verse, by *Howard Pyle*.—Harper's Young People, Nov. 18, 1884. Pen and Ink
1409. PLAY AND EARNEST. Illustrated Verse, by *Howard Pyle*. Harper's Young People, Dec. 2, 1884. Pen and Ink
1419. OVERCONFIDENCE. Illustrated Verse, by *Howard Pyle*.—Harper's Young People, Feb. 10, 1885. Pen and Ink
(Willard S. Morse Collection.)
1420. Initial and Title, from HANS HECKLEMAN'S LUCK, by *Howard Pyle*, Feb. 24, 1885. Pen and Ink
(Willard S. Morse Collection, in portfolio)
1421. Hans Hecklemann, from HANS HECKLEMAN'S LUCK, by *Howard Pyle*. Harper's Young People, Feb. 24, 1885. Pen and Ink

1422. Catherine, from HANS HECKLEMANNS LUCK, *by Howard Pyle*.—Harper's Young People, Feb. 24, 1885.
Pen and Ink
1423. Hans Hecklemann goes to the Cottage of the Old Woman, from HANS HECKLEMANNS LUCK, *by Howard Pyle*.
Harper's Young People, Feb. 24, 1885.
Pen and Ink
(Willard S. Morse Collection.)
1426. Hans Hecklemann Ploughs for Gold, from HANS HECKLEMANNS LUCK, *by Howard Pyle*.—Harper's Young People, Feb. 24, 1885.
Pen and Ink
(Willard S. Morse Collection.)
1427. PROFESSION AND PRACTICE. Illustrated Verse, *by Howard Pyle*.—Harper's Young People, Mar. 10, 1885.
Pen and Ink
1435. A NEWSPAPER PUFF. Illustrated Verse, *by Howard Pyle*.—Harper's Young People, March 24th, 1885.
Pen and Ink
1436. Headpiece with title, CLEVER PETER AND THE TWO BOTTLES, *by Howard Pyle*, Harper's Young People, April 7, 1885.
Pen and Ink
(Willard S. Morse Collection, in portfolio)
1438. Clever Peter Rides to the King's Palace, from CLEVER PETER AND THE TWO BOTTLES, *by Howard Pyle*.—Harper's Young People, April 7, 1885.
Pen and Ink
1441. Clever Peter Opens the Unlucky Bottle, from CLEVER PETER AND THE TWO BOTTLES, *by Howard Pyle*.—Harper's Young People, April 7, 1885.
Pen and Ink
1443. FARMER GRIGG'S BOGGART. Title of story *by Howard Pyle*.—Harper's Young People, April 28, 1885.
Pen and Ink
1447. The Departure, from FARMER GRIGG'S BOGGART, *by Howard Pyle*.—Harper's Young People, April 28, 1885.
Pen and Ink
1458. CLAUS AND HIS WONDERFUL STAFF. Title of story *by Howard Pyle*.—Harper's Young People, July 14th, 1885.
Pen and Ink

1465. THE APPLE OF CONTENTMENT. Title of Story by
Howard Pyle.—Harper's Young People, August 18, 1885.
Pen and Ink
1467. Christine's Mother and Sisters Wish for the Apple, from
THE APPLE OF CONTENTMENT, by *Howard Pyle*.
Harper's Young People, Aug. 18, 1885.
Pen and Ink
(Willard S. Morse Collection.)
1468. Christine and the Apple, from THE APPLE OF CON-
TENTMENT, by *Howard Pyle*.—Harper's Young People,
Aug. 18, 1885.
Pen and Ink
1470. The King Reaches for the Apple, from THE APPLE OF
CONTENTMENT, by *Howard Pyle*.—Harper's Young
People, Aug. 18, 1885.
Pen and Ink
(Willard S. Morse Collection.)
1472. Christine Gives the Apple to the King, from THE APPLE
OF CONTENTMENT, by *Howard Pyle*.—Harper's Young
People, Aug. 18, 1885.
Pen and Ink
(Willard S. Morse Collection.)
1473. Headpiece and title, THE BIRD IN THE LINDEN
TREE, by *Howard Pyle*.—Harper's Young People, Sept.
15, 1885.
Pen and Ink
1479. The Prince looks through the Magic Key, from THE BIRD
IN THE LINDEN TREE, by *Howard Pyle*.—Harper's
Young People, Sept. 15, 1885.
Pen and Ink
1480. The Old King Rejoices at his new Daughter-in-law.—
Harper's Young People, Sept. 15, 1885.
Pen and Ink
(Willard S. Morse Collection.)
1482. The Swan Carries the Prince Away, from THE SWAN
MAIDEN, by *Howard Pyle*.—Harper's Young People,
Oct. 13, 1885.
Pen and Ink
(Willard S. Morse Collection.)
1483. The Prince and the Old Witch, from THE SWAN
MAIDEN, by *Howard Pyle*.—Harper's Young People,
Oct. 13, 1885.
Pen and Ink
(Willard S. Morse Collection.)

1488. The Jolly Red-faced Man comes to Town, from THE BOOK OF BALBO, *by Sherwood Ryse*.—Harper's Young People, Nov. 3, 1885.
Pen and Ink
1489. Rambustius Reads the Book of Balbo, from THE BOOK OF BALBO, *by Sherwood Ryse*.—Harper's Young People, Nov. 3, 1885.
Pen and Ink
1518. Peterkin's Brothers Marvel at his Fine Trappings, from PETERKIN AND THE LITTLE GREY HARE, *by Howard Pyle*.—Harper's Young People, Mar. 23, 1886.
Pen and Ink
1519. Peter Makes off with the Giant's Goose, from PETERKIN AND THE LITTLE GREY HARE, *by Howard Pyle*.—Harper's Young People, Mar. 23, 1886.
Pen and Ink
(Willard S. Morse Collection.)
1520. Peterkin brings the Silver Bell to the King, from PETERKIN AND THE LITTLE GREY HARE, *by Howard Pyle*.—Harper's Young People, March 23, 1886.
Pen and Ink
1521. Peterkin, Dressed as a Lass, and the Giant, from PETERKIN AND THE LITTLE GREY HARE, *by Howard Pyle*.—Harper's Young People, March 23, 1886.
Pen and Ink
1543. "Give the poor old Woman a penny or two", in THE STAFF AND THE FIDDLE, *by Howard Pyle*.—Harper's Young People, August 31, 1886.
Pen and Ink
1544. "Rub a Dub Dub," says the Fiddler, from THE STAFF AND THE FIDDLE, *by Howard Pyle*.—Harper's Young People, August 31, 1886.
Pen and Ink
1545. A Princess as Pretty as a Ripe Apple, from THE STAFF AND THE FIDDLE, *by Howard Pyle*.—Harper's Young People, August 31, 1886.
Pen and Ink
(Willard S. Morse Collection.)
1546. "What do you want, Master?", from THE STAFF AND THE FIDDLE, *by Howard Pyle*. Harper's Young People, August 31, 1886.
Pen and Ink

1554. The Princess starts for the Witch's House, from KING STORK, *by Howard Pyle*.—Harper's Young People, Nov. 30, 1886.
Pen and Ink
1555. The Drummer with his Cap of Darkness, from KING STORK, *by Howard Pyle*.—Harper's Young People, Nov. 30, 1886.
Pen and Ink
(Willard S. Morse Collection.)
1556. The Drummer Captures the One-eyed Raven, from KING STORK, *by Howard Pyle*.—Harper's Young People, Nov. 30, 1886.
Pen and Ink
1565. "What are you doing here, Father Goat?", from HOW TWO WENT INTO PARTNERSHIP, *by Howard Pyle*.—Harper's Young People, Jan. 25, 1887.
Pen and Ink
1580. So the Rich Man left him, from WHICH IS BEST? *by Howard Pyle*.—Harper's Young People, Apr. 19, 1887.
Pen and Ink
(Willard S. Morse Collection.)
1581. The Poor Brother opens the Chest, from WHICH IS BEST? *by Howard Pyle*.—Harper's Young People, Apr. 19, 1887.
Pen and Ink
(Willard S. Morse Collection.)
1609. THE THREE FORTUNES, Title of Story *by Howard Pyle*.—Harper's Young People, June 26, 1888.
Pen and Ink
1611. "The Angel and the Youngest Brother", from THE THREE FORTUNES, *by Howard Pyle*.—Harper's Young People, June 26, 1888.
Pen and Ink
1612. "A great ugly, poisonous Snake", from THE THREE FORTUNES, *by Howard Pyle*.—Harper's Young People, June 26th, 1888.
Pen and Ink
1613. "They set before him a loaf of bread and a bowl of milk," from THE THREE FORTUNES, *by Howard Pyle*.—Harper's Young People, June 26, 1888.
Pen and Ink
1614. THE PRINCESS ON THE GLASS HILL. Title and initial for story *by Howard Pyle*.—Harper's Young People, July 24, 1888.
Pen and Ink

1616. The Prince bathes in the Fountain, from THE PRINCESS ON THE GLASS HILL, *by Howard Pyle*.—Harper's Young People, July 24th, 1888.
Pen and Ink
1642. "An old man looked down into the water," from THE SALT OF LIFE, *by Howard Pyle*.—Harper's Young People, Jan. 7th, 1890.
Pen and Ink
(Willard S. Morse Collection.)
1649. "He had a noble feast set for them," from THE SALT OF LIFE, *by Howard Pyle*.—Harper's Young People, Jan. 14th, 1890.
Pen and Ink
1656. Heading and Title for WHERE TO LAY THE BLAME, *by Howard Pyle*.—Harper's Young People, March 25th, 1890.
Pen and Ink
1658. "He caught something that weighed heavily as lead," from WHERE TO LAY THE BLAME, *by Howard Pyle*.—Harper's Young People, March 25th, 1890.
Pen and Ink
(Willard S. Morse Collection.)
1666. "There was a passageway yawning before him", from NOT A PIN TO CHOOSE, *by Howard Pyle*.—Harper's Young People, June 10, 1890.
Pen and Ink
1670. "The Princess looked over the edge of the balcony", from NOT A PIN TO CHOOSE, *by Howard Pyle*.—Harper's Young People, June 17th, 1890.
Pen and Ink
(Willard S. Morse Collection.)
1677. "Then prepare to die", from WOMAN'S WIT, *by Howard Pyle*.—Harper's Young People, July 29, 1890.
Pen and Ink
1686. Heading and Initial for ALL THINGS ARE AS FATE WILLS, *by Howard Pyle*.—Harper's Young People, Oct. 14, 1890.
Pen and Ink
(Willard S. Morse Collection.)
1690. "The beggar crawled out", from ALL THINGS ARE AS FATE WILLS, *by Howard Pyle*.—Harper's Young People, Oct. 14th, 1890.
Pen and Ink
1697. Heading with Initial, for THE STOOL OF FORTUNE, *by Howard Pyle*.—Harper's Young People, Dec. 23, 1890.
Pen and Ink

1698. "If the shot had cracked the sky, he could not have been more frightened", from *THE STOOL OF FORTUNE*, by *Howard Pyle*.—Harper's Young People, Dec. 23, 1890.
Pen and Ink
(Willard S. Morse Collection.)
1702. "What are my lord's commands?" from *THE STOOL OF FORTUNE*, by *Howard Pyle*.—Harper's Young People, Dec. 23, 1890.
Pen and Ink
1732. "Selim the Fisherman finds a leaden box", from *THE ENCHANTED ISLAND*, by *Howard Pyle*.—Harper's Young People, Dec. 15, 1891.
Pen and Ink
1736. "Selim the Baker lands on the desert island", from *THE ENCHANTED ISLAND*, by *Howard Pyle*.—Harper's Young People, Dec. 22, 1891.
Pen and Ink
(Willard S. Morse Collection.)
1740. Tailpiece, Part II., from *THE ENCHANTED ISLAND*, by *Howard Pyle*.—Harper's Young People, Dec. 22, 1891.
Pen and Ink
1764. "Next morning the Prime Minister looked like a shorn sheep", from *A PIECE OF GOOD LUCK*, by *Howard Pyle*.—Harper's Young People, April 17, 1894.
Pen and Ink
1768. "The Genius snatched the Minister up and flew away with him." from *A PIECE OF GOOD LUCK*, by *Howard Pyle*.—Harper's Young People, Apr. 17, 1894.
Pen and Ink
1798. Illustration, from *THE SECOND CLASS PASSENGER*, by *Perceval Gibbon*.—McClure's, Oct. 1906.
"The tall man was lying at his feet, huddled hideously on the floor."
Black and White, Oil
1816. "The Gosling states his opinion of the Cock", from *THE CRAFTY FOX*, by *Howard Pyle*.—St. Nicholas, Feb. 1877.
Pen and Ink
(Willard S. Morse Collection.)
1817. The Gosling is punished, from *THE CRAFTY FOX*, by *Howard Pyle*.—St. Nicholas, Feb. 1877.
Pen and Ink

1818. THE FOX AND THE TABLET. Illustrated fable, by
"P. Howard".—St. Nicholas, April, 1877.
 (Willard S. Morse Collection.) Pen and Ink
1819. The Swineherd who knew curious things, from HANS
 GOTTENLEIB, THE FIDDLER, by *Howard Pyle*.—
 St. Nicholas, April, 1877.
 (Willard S. Morse Collection in portfolio.) Pen and Ink
1821. PICTORIAL PUZZLE.—St. Nicholas, July, 1877.
 (Willard S. Morse Collection, in portfolio) Pen and Ink
1833. "The King sat on a Chair of State" from WISE CATH-
 ERINE AND THE KABOUTERMANNEKEN, by
Howard Pyle.—St. Nicholas, April, 1878.
 (Willard S. Morse Collection, in portfolio) Pen and Ink
- 1835-6-7 Three silhouettes for "HOW WILLY WOLLY WENT
 A-FISHING", by *Howard Pyle*.—St. Nicholas, June, 1878.
 (Willard S. Morse Collection.) Pen and Ink
1838. Heading for THE FOX, THE MONKEY AND THE
 PIG, by *Howard Pyle*.—St. Nicholas, Sept. 1878.
 (Willard S. Morse Collection, in portfolio) Pen and Ink
1839. Tailpiece for ABOUT VIOLINS, by *Howard Pyle*.—St.
 Nicholas, Feb. 1879.
 (Willard S. Morse Collection, in portfolio) Pen and Ink
1841. Heading for THE GOURD AND THE OAK, by *Howard
 Pyle*.—St. Nicholas, May, 1879.
 (Willard S. Morse Collection, in portfolio) Pen and Ink
- Three illustrations from ROBIN GOODFELLOW AND
 HIS FRIEND BLUETREE, by *Howard Pyle*.—St. Nicholas
 June, 1879:— Pen and Ink
1843. "Bluetree declines Lord Diddledaddles offer."
 (Willard S. Morse Collection, in portfolio)
1844. "A bowl of milk for Robin Goodfellow."
1845. "A great black bear came out of the woods."

1848. "A Person of Consequence, Carefully Fed and Attended to", from A FABLE, by *Howard Pyle*.—St. Nicholas, Dec. 1879.
Pen and Ink
(Willard S. Morse Collection, in portfolio)
1849. "Edmund Burton, you are a genius!", from PHAETON ROGERS, by *Rossiter Johnson*.—St. Nicholas, Jan. 1881.
Gouache
(Willard S. Morse Collection.)
1851. JUPITER AND THE PHILOSOPHER, from A FABLE FROM DEACON GREEN, by *Howard Pyle*.—St. Nicholas, Feb. 1881.
Pen and Ink
(Willard S. Morse Collection, in portfolio)
1852. One of the policemen produced a bull's eye lantern", from PHAETON ROGERS, by *Rossiter Johnson*.—St. Nicholas, Jan. 1881.
Gouache
(Willard S. Morse Collection.)
1878. BLACKBEARD'S LAST FIGHT, from JACK BALLISTER'S FORTUNES, by *Howard Pyle*.—St. Nicholas, July, 1895.
Black and White, Oil
(Willard S. Morse Collection.)
- Nine illustrations from THE STORY OF KING ARTHUR AND HIS KNIGHTS, by *Howard Pyle*:—
1882. The Enchanter Merlin—St. Nicholas, Nov. 1902.
Pen and Ink
1886. Sir Kay overthroweth his Enemies. St. Nicholas, Nov. 1902.
Pen and Ink
1899. King Arthur of Britain. St. Nicholas, Jan. 1903.
(Presented by Mrs. Howard Pyle.)
1911. Two Knights do battle before Camilard. St. Nicholas, Mar. 1903.
Pen and Ink
1919. The Gardener Lad takes off his Cap. St. Nicholas, May, 1903.
Pen and Ink
1926. Sir Pellias, the Gentle Knight. St. Nicholas. June, 1903.
Pen and Ink
1932. Headband, THE STORY OF KING ARTHUR AND HIS KNIGHTS. St. Nicholas, Aug. 1903.
Pen and Ink

1936. The Lady of the Lake finds Sir Pellias wounded, from THE STORY OF KING ARTHUR AND HIS KNIGHTS. St. Nicholas, Aug. 1903.
Pen and Ink
1937. Headband, THE STORY OF KING ARTHUR AND HIS KNIGHTS. St. Nicholas, Sept. 1903.
Pen and Ink
1946. Sir Kay interrupts the Meditations of Sir Percival. St. Nicholas, Oct. 1903.
Pen and Ink
1949. GAMBETTA PROCLAIMING THE REPUBLIC OF FRANCE, from THE SIEGE AND COMMUNE OF PARIS, by *E. B. Washburne*.—Scribner's Magazine, Jan. 1887.
Black and White, Oil
1950. LOOKING INTO THE PRUSSIAN LINES, from THE SIEGE AND COMMUNE OF PARIS, by *E. B. Washburne*.—Scribner's Magazine, Feb. 1887.
Black and White, Oil
1951. TARPEIA, from TARPEIA, by *Louise Imogen Guiney*. Scribner's Magazine, Dec. 1887.
"Then faced her the leonine chief."
Black and White, Oil
- Nine illustrations from IN THE VALLEY, by *Harold Frederic*, appearing in Scribner's Magazine;
Black and White, Oil
1953. "Five red-coated soldiers on horseback." Sept. 1889.
1954. "Within sound of the shouting waters." Oct. 1889.
1956. "This is Enoch Wade, gentlemen." Nov. 1889.
1959. "At sight of me the good soul gave a guttural exclamation." Dec. 1889.
1960. "The negro boy, arms whirling wide, shot over the cliff." Jan. 1890.
1961. "The blow—the whole crushing series of blows—had fallen." Jan. 1890.
1964. "While his eyes still glowed fiery wrath." Mar. 1890.
1966. "Who are you? and off with your hat!" Apr. 1890.
1967. "Is your hanging party ready?" Apr. 1890.

1972. THE PARDON OF STE. ANNE D'AURAY, from THE PARDON OF STE. ANNE D'AURAY, by *William P. Northrup*.—Scribner's Magazine, Dec. 1890.
 "Breton Peasants at a Wayside Cross."
 Black and White, Oil
 A series of 11 illustrations from A PASTORAL WITHOUT WORDS, by *Howard Pyle*.—Scribner's Magazine, Dec. 1890.
 Wash with pen decorations
- 1973-4. Title and illustration.
- 1975-6. Verse I., and illustration.
- 1977-8. Verse II., and illustration.
- 1979-80. Verse III., and illustration.
- 1981-2. Verse IV., and illustration.
1984. Illustration, for l'Envoy.
 Four illustrations from PETER RUGG, YE BOSTONIAN, by *Louise Imogen Guiney*. Scribner's Magazine, Dec. 1891.
1988. Vignette, The Old Chaise.
 Pen and Ink
1991. Vignette, In the Rain.
 Pen and Ink
1993. Vignette, Bear Ye to Larboard.
 Pen and Ink
1994. Vignette, By Moonlight.
 Pen and Ink
1999. BRADDOCK'S CAMPAIGN, from AN UNPUBLISHED AUTOGRAPH NARRATIVE BY WASHINGTON.—Scribner's Magazine, May, 1893.
 "Seeing no enemy, and themselves falling every moment from the fire."
 Black and White, Oil
2003. JANUARY AND MAY, from JANUARY AND MAY, by *W. W. Gilchrist*.—Scribner's Magazine, Dec. 1893.
 Decorative border and title, music inserted.
 Wash
 Three Vignettes illustrating McAndrew's Hymn, by *Rudyard Kipling*.—Scribner's Magazine, Dec. 1894:—
2006. Heading (An Ocean Liner)
 Wash

2009. Heading (An Iceberg). Wash
2010. Tailpiece (A Pilot). Wash
- Three illustrations from A HISTORY OF THE LAST QUARTER CENTURY, by *E. B. Andrews*:—
2013. THE BROOKS FORCES EVACUATING THE STATE HOUSE AT LITTLE ROCK.—Scribner's Magazine, May, 1895. Black and White, Oil
2014. THE RUSH FROM THE NEW YORK STOCK EXCHANGE on September 18, 1873.—Scribner's Magazine, July 1895. Black and White, Oil
2015. DENNIS KEARNEY BEING DRAWN THROUGH THE STREETS OF SAN FRANCISCO.—Scribner's Magazine, Oct. 1895. Black and White, Oil
2016. NOVEMBER, 1776. SOME THANKSGIVING TIME FANCIES, by *Howard Pyle*.—Scribner's Magazine, Nov. 1895. "November, 1776." Oil, Two Colors
2019. UNDERGRADUATE LIFE IN 1679 AT HARVARD, from UNDERGRADUATE LIFE AT HARVARD, by *Edward S. Martin*.—Scribner's Magazine, May, 1897. Oil, Two Colors
2020. THE BIRDS OF CIRENCESTER, from THE BIRDS OF CIRENCESTER, by *Bret Harte*.—Scribner's Magazine, Jan. 1898. "Bringing fire and terror to rooftree and bed." Oil, Two Colors
2023. Tailpiece, THE BIRDS OF CIRENCESTER, by *Bret Harte*.—Scribner's Magazine, Jan. 1898. Pen and Ink
- Seven illustrations for THE STORY OF THE REVOLUTION, by *Henry Cabot Lodge*.—Scribner's Magazine:—
2024. THE BATTLE OF LEXINGTON.—Jan. 1898 "The Fight on Lexington Common." Oil, Two Colors
2025. THE BATTLE OF BUNKER HILL.—Feb. 1898. Oil

2026. THOMAS JEFFERSON WRITING THE DECLARATION OF INDEPENDENCE.—Mar. 1898.
Oil
2027. WASHINGTON'S RETREAT.—April, 1898.
"The Retreat Through the Jerseys."
Oil
2029. THE BATTLE OF GERMANTOWN.—June, 1898.
"The Attack upon the Chew House."
Oil
2031. THE MEETING OF GREENE AND GATES AT CHARLOTTE, N. C.—Aug. 1898.
Oil, Two Colors
2032. THE EVACUATION OF CHARLESTON BY THE BRITISH, Dec. 14, 1782.—Sept. 1898.
Oil
2036. "His niece had found him lying dead", from A LIFE FOR A LIFE, by *Howard Pyle*.—Scribner's Magazine, Jan. 1900.
Black and White, Oil
2037. "Another rush of breakers, pitching the boat, corklike, into the air," from A LIFE FOR A LIFE, by *Howard Pyle*. Scribner's Magazine, Jan. 1900.
Black and White, Oil
2039. GENERAL WAYNE, from THE UNITED STATES ARMY, by *Francis V. Greene*.—Scribner's Magazine, Sept. 1901.
"General Wayne endeavoring to quell the mutiny of the Pennsylvania Regiments at Morristown, N. J."
Black and White, Oil
2040. GENERAL ANDREW JACKSON, from THE UNITED STATES ARMY, by *Francis V. Greene*.—Scribner's Magazine, Oct. 1901.
"General Andrew Jackson receiving the plaudits of his motley army after the victory of New Orleans."
Black and White, Oil
- A series of six illustrations from SINBAD ON BURRATOR by *A. T. Quiller Couch*, appearing in Scribner's Magazine, August, 1902:—
2043. THE BURBURLANGS.
"We started to run back to the raft for our lives."
Oil

2044. INTO STRANGE WATERS.
 "The boat and I went by him with a rush."
 Oil
2046. AN EXTRAVAGANZA.
 "I began to play."
 Oil
2047. THE THINGS YOU CAN LEARN FROM THE
 YELLOW AND BROWN.
 "I sat at her feet while she drilled the island language
 into me."
 Oil
2048. THE INTRUDER.
 "If I catch you here again, you'll need someone to
 sew you up."
 Oil
2049. AT THE EDGE OF THE PRECIPICE.
 "I clutched at his ankle."
 Oil
2051. THE NATURAL BORN PREACHER, from THE
 NATURAL BORN PREACHER, *by Nelson Lloyd*.
 Scribner's Magazine, Apr. 1903.
 "Humility is the fountain of all virtue."
 Oil, Two Colors
- The twelve silhouettes from PAPA HOORN'S TULIP,
by R. V. C. Meyers, appearing in Scribner's Monthly,
 Jan. 1877:—
 Pen and Ink
2054. "Peter asks the fatal question."
2055. "Grief and indignation."
2056. "I'll do it!"
2057. "Do you see this knife?"
2058. "The Notary beckons."
2059. "She's yours."
2060. "Why don't you show him?"
2061. "The reconciliation."
2062. "The sailor from Constantinople."

2063. "Horror! Devastation! Agony!"

2064. "The Sailor is saved."

2065. "The End."

(Willard S. Morse Collection.)

2078. BLISS. Illustration on Bric-a-brac page.—Scribner's Monthly, May, 1877.

Pen and Ink

(Willard S. Morse Collection.)

Six drawings from AMONG THE THOUSAND ISLANDS,
by *Howard Pyle*.—Scribner's Monthly, April, 1878.

Pencil Drawings

2081a. GENERAL VIEW, BLUFF ISLAND.

2081b. DEVIL'S OVEN.

2085. CAMPING OUT.

2088. McCUE.

2089. COOKING A CAMP DINNER.

2090. GEORGE CAMPBELL.

(Willard S. Morse Collection, in portfolio)

Six of the Silhouettes from THE STORY OF LESKEN,
by *Anna Eichberg*, appearing in Scribner's Monthly, June,
1878:—

Pen and Ink

2091. "Young DeLesken."

2092. "Mistress Betty."

2096. "Jan's Courtship."

2097. "DeLesken Entertaining."

2099. "Jan Returns."

2100. "Tailpiece."

(Willard S. Morse Collection.)

Five decorated initial letters from THE WONDER CLOCK,
by *Howard Pyle*, published by Charles Scribner's Sons,
1888:—

Pen and Ink

2209. Initial Letter O, Second Story, p. 17.

2254. Initial O, Twelfth Story, page 151.

- 2262. Initial T, Fourteenth Story, page 177.
- 2294. Initial T, Twenty-second Story, page 281.
- 2301. Initial T, Twenty-fourth Story, page 307.

Thirteen illustrations from OTTO OF THE SILVER HAND, *by Howard Pyle*, published by Charles Scribner's Sons, 1888:—

Pen and Ink

- 2316. Heading to Chapter I. The Dragon's House.
- 2322. "Away they rode, with clashing hoofs and ringing armor."
- 2328. Heading to Chapter IV. The White Cross on the Hill.
- 2337. Vignette, page 54. Monk by crossroads.
- 2340. "Poor Brother John came forward and took the boy's hand."
- 2346. "Slowly raising himself upon the narrow foothold, he peeped cautiously within."
- 2347. "Schwartz Carl, holding his arbelast in hand, stood silently watching."
- 2350. Heading to Chapter VIII. The House of the Dragon Scorned.
- 2352. "Then dost thou not know why I am here?" said the Baron."
- 2353. Heading to Chapter IX. How One-eyed Hans came to Trutz-Drachen.
- 2355. "Fritz, the swineherd, sat eating his late supper of porridge."
- 2356. "Hans held up a necklace of blue and white beads."
- 2362. "In an instant he was flung back and down."
- 2366. "The next moment they were hanging in mid-air."
- 2375. "For a moment they stood swaying backward and forward."
- 2379. "It was the great Emperor Rudolph."

Twelve illustrations from THE GARDEN BEHIND THE MOON, *by Howard Pyle*, published by Charles Scribner's Sons, 1895:—

- 2387. "In the garden behind the moon."

Pen and Ink

2390. Heading, The Princess Aurelia.
Pen and Ink
2392. Heading, The Moon Angel.
Pen and Ink
2396. "David looked up into Hans Krout's face."
Black and White, Oil
2398. "Suddenly a half-door opened, and there stood a little man."
Black and White, Oil
2400. "David sat down on the wooden bench and took up a big blue star."
Black and White, Oil
2402. "He was standing at an open window."
Black and White, Oil
2403. "Where did you come from, little boy?"
Black and White, Oil
2409. "Quick as a flash, David leaped out and upon it."
Black and White, Oil
2413. "Fast flew the black winged horse."
Black and White, Oil
2415. "The giant fell crashing upon the stones."
Black and White, Oil
2419. "She placed her hands on his shoulders."
Black and White, Oil
- Two illustrations from THE STORY OF KING ARTHUR AND HIS KNIGHTS, by *Howard Pyle*, which did not appear serially in *St. Nicholas*, but were drawn for the book published by Charles Scribner's Sons, in 1903:—
Pen and Ink
2442. The Lady of Ye Lake.
2450. Heading, Page 107, the story of Sir Tristran.
2451. Queen Morgana loses Excalibur his sheath.
Four illustrations from THE STORY OF THE CHAMPIONS OF THE ROUND TABLE, by *Howard Pyle*, published by Charles Scribner's Sons, 1905.
Pen and Ink
2490. Sir Launcelot climbs to catch the lady's falcon.
2527. Sir Kay and the Forest Madman.
2531. King Mark broods mischief.
Four illustrations from THE STORY OF SIR LAUNCELOT AND HIS COMPANIONS, by *Howard Pyle*, published by Charles Scribner's Sons, 1907:—
Pen and Ink

- 2590. Sir Gawaine knoweth the Shield of Sir Launcelot.
- 2600. The Lady Elaine the Fair knoweth Sir Launcelot.
- 2610. The Lady of the Fountain.
- 2612. A Damsel bringeth aid unto Sir Ewaine.

Four illustrations from THE STORY OF THE GRAIL AND THE PASSING OF ARTHUR, *by Howard Pyle*.—Published by Charles Scribner's Sons, 1910.

Pen and Ink

- 2644. Heading, page 9.
- 2662. Sir Galahad meets Sir Melyas.
- 2666. Sir Percival rideth the black horse.
- 2676. Sir Mador de la Porte.

- 2878. "The Screeching Woman of Marblehead," illustration from THE ONE HOSS SHAY AND OTHER POEMS, *by Oliver Wendell Holmes*, published by Houghton Mifflin and Co., 1892.

Pen and Ink

Nine illustrations from GRANDMOTHER'S STORY OF BUNKER HILL BATTLE, from DOROTHY Q AND OTHER POEMS, *by Oliver Wendell Holmes*, published by Houghton Mifflin & Co., 1893:—

Pen and Ink

- 2922. Half title, Grandmother's Story.
- 2927. "The Mohawks killed her father."
- 2936. "The barges gliding onward."
- 2947. "We can see each massive column."
- 2948. "The ominous calm is broken."
- 2949. "The frightened braves of Howe."
- 2955. "They say I fainted."
- 2956. "Here's a soldier bleeding."
- 2958. "I saw his eyes were blue."

The forty-four heading and tailpieces for THE AUTOCRAT OF THE BREAKFAST TABLE, *by Oliver Wendell Holmes*.—Riverside Press, 1894.

Wash Drawings

(Willard S. Morse Collection, in portfolio)

- 2995. Heading, List of Illustrations.
- 2996. Headpiece to Preface.
- 2997. Headpiece to The Autocrat's Autobiography.
- 2998. Tailpiece.
- 2999. Headpiece to Part I.
- 3001. Album Verses.
- 3003. Latter-Day Warnings.
- 3004. Tailpiece.
- 3005. Headpiece to Part II.
- 3007. Sun and Shadow.
- 3008. This is it.
- 3009. Headpiece to Part III.
- 3011. The Old Man Dreams.
- 3012. Tailpiece.
- 3013. Headpiece to Part IV.
- 3015. The Chambered Nautilus.
- 3016. Tailpiece.
- 3017. Headpiece to Part V.
- 3019. Mare Rubrum.
- 3020. Tailpiece.
- 3021. Headpiece to Part VI.
- 3022. THE CLOSED DOOR.
- 3023. What We All Think.
- 3024. Tailpiece.
- 3026. Headpiece to Part VII.
- 3027. The Last Blossom.
- 3029. The Living Temple.
- 3030. Headpiece to Part VIII.
- 3032. Spring Has Come.

Black and White, Oil

3033. Headpiece to Part IX.
3035. A Good Time Going.
3036. The Two Armies.
3037. Tailpiece.
3038. Headpiece to Part X.
3040. Musa.
3041. Tailpiece.
3042. Headpiece to Part XI.
3043. The Deacon's Masterpiece.
3044. Aestivation.
3046. Contentment.
3047. Tailpiece.
3048. Headpiece to Part XII.
3049. Decoration, Parson Turell's Legacy.
3050. PARSON TURELL'S LEGACY Black and White, Oil
3051. The Voiceless.
3052. Tailpiece.
3097. KIDNAPPED, from THE NOVELS AND TALES OF ROBERT LOUIS STEVENSON, published by Charles Scribner's Sons, 1895.
 "I saw him pass his sword through the mate's body."
Black and White, Oil
3098. DR. JEKYLL AND MR. HYDE, from THE NOVELS AND TALES OF ROBERT LOUIS STEVENSON, published by Charles Scribner's Sons, 1895.
 "He put the glass to his lips and drank at one gulp."
Black and White, Oil
- Two illustrations from IN OLE VIRGINIA, by *Thomas-Nelson Page*, published by Charles Scribner's Sons, 1896:

3100. NO HAID PAWN.
 "The gigantic monster dragged the hacked and headless corpse of his victim up the staircase."
 Oil, Black and White with Red
3101. "A man in it, standing upright, and something lying in a lump at the bow."
 Oil, Black and White with Red
3109. "Then Winfried told the story of Bethlehem," from THE FIRST CHRISTMAS TREE, by *Henry Van Dyke*, published by Charles Scribner's Sons, 1897.
 Oil, Black and White with Red
 Two illustrations for QUO VADIS, by *Henryk Sienkiewicz*, published by Little Brown & Co., 1897.
3111. THE PUNISHMENT OF CHILO BY VINICIUS.
 Oil, Two Colors
3114. THE CONVERSION OF CHILO.
 (Willard S. Morse Collection.)
 Oil, Two Colors
3117. THE BATTLE OF YORKTOWN, from JANICE MEREDITH, by *Paul Leicester Ford*, published by Dodd Mead & Company, 1899.
 "They scrambled up the parapet and went over the crest, pell mell, upon the British."
 Oil, Black and White with Red
 Ten illustrations for THE MAN WITH THE HOE, by *Edwin Markham*, published by Doubleday McClure Co., 1900:—
 Pen and Ink
3127. Song of the Followers of Pan.
3137. A Meeting.
3139. A Leaf from the Devil's Jest Book.
3142. In the Storm.
3145. The Poets.
3161. At Dawn.
3163. In Poppy Fields.
3167. The Climb of Life.
3170. An Old Road.
3173. The Old Earth.

3189. HERCULES AND ATLAS, from Vol. XIII of the COMPLETE WRITINGS OF NATHANIEL HAWTHORNE, published by Houghton Mifflin & Co., 1900.

"Who are you?" thundered the giant."

Black and White, Oil

3191. "Let me go to him!" she shrieked, in her anguish of soul", an illustration from SIR CHRISTOPHER, by *Maud Wilder Goodwin*, published by Little Brown & Co., 1901.

Black and White, Oil

(Willard S. Morse Collection.)

- 3212 to 3279. Sixty-eight prints illustrating THE ONE HOSS SHAY, by *Oliver Wendell Holmes*.—painted by Howard Pyle in water color for a new edition by the Riverside Press, 1905.

(Willard S. Morse Collection, in portfolio)

3301. Poster for TO HAVE AND TO HOLD, by *Mary Johnston*, published by Houghton Mifflin & Co., 1900.

Pen and Ink

MURAL DECORATIONS made for Howard Pyle's House, presented to the Wilmington Society of the Fine Arts by Mrs. Charles Copeland.

Oil

3302. THE BIRTH OF LITERATURE.

3303. PANEL.

3304. THE GENUS OF ART.

3305. MUSIC.

3306. PANEL.

3307. PANEL.

3308. DRAMA.

3322. MAROONED. An easel painting by *Howard Pyle* never reproduced.

Oil

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3325. Salmagundi Club Mug, decorated by *Howard Pyle*.

(Willard S. Morse Collection.)

3326. Pen Drawing of a boy and a monk, purchased from Charles Scribner's Sons. Apparently never reproduced.

3327. Small Painting purchased from Charles Scribner's Sons, representing a Court Martial. Apparently never reproduced.
3328. Photograph of Howard Pyle, with pen drawing on the margin.
(Willard S. Morse Collection.)
3329. Blue China Plate, decorated with a reproduction of the Battle of Lexington, *by Howard Pyle*.
(Willard S. Morse Collection)
- Unpublished sketches, *by Howard Pyle*. Early Work.
(Willard S. Morse Collection in Portfolio)
3330. The Crafty Fox. Pencil Drawing
3331. Chubby Urchin Angling. Pencil Drawing
3332. Solitary Heron. Pencil Drawing

Paintings by American Artists

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|-------|-------------------------------|----------------------------------|
| 4000. | NUDE GIRL COMBING HER HAIR. | <i>William Paxson.</i>
Oil |
| 4001. | SAILOR'S FANTASY. | <i>N. C. Wyeth.</i>
Oil |
| 4002. | THE OLD MILL. | <i>Chauncey F. Ryder.</i>
Oil |
| 4003. | LITTLE GIRL of THE SOUTHWEST. | <i>Robert Henri.</i>
Oil |
| 4004. | FLOWERS AND OLD CHINA. | <i>Herbert D. Stitt.</i>
Oil |

Pictures Bequeathed to
The Wilmington Society of the Fine Arts
by Dr. Joseph P. Pyle

5001 PORTRAIT OF WASHINGTON

Rembrandt Peale.
Oil

5002 OLD MILL

Robert Shaw.
Etching

5003 OLD BRIDGE

Robert Shaw.
Etching

5004 LANDSCAPE

Robert Shaw.
Pen and Ink

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